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MDCCLXXXIII.

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# L A T I N E

EDIDIT

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LING. LAT. PROF. ADI. IN CONLEGIO RUTGERSENSI.

IN HOC FASCICVLLO INSVNT

C. IVLIVS CAESAR. [Altera pars.]	toris et responsa discipulo- rum.
M. ANTONIVS. [Altera pars.]	COLLOQVIVM. [Andria Terenti.]
EPISTVLA.	CARMEN. [In lavdem pontis pen- silis Neo-Eboracensis. — IX. Kal. Jun., MDCCCLXXXIII.]
HORATII PRIMI LIBRI ODE SECVN- DA. Interrogationes praecep-	



## ENGLISH SUPPLEMENT [*Supplementum Anglicum*].

FROM OLD ROME. A Teacher's Letter to his Pupils. [Adapt- ed from the German.] [Con- tinued.]	ANTIBARBARVS. [Meissner.] [Con- tinued.]
THE DISTINCTIVE FEATURES OF ROMAN ARCHITECTURE. [By Professor T. S. Doolittle, D. D., Rutgers College.]	WORKS ON ROMAN ANTIQUITIES.
NAMES OF COUNTRIES.	NOTES AND QUERIES.
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*Iter est longum per praecepta breve et efficax per EXEMPLA.*—SENECA.

NOVI  
EBORACI.

# L A T I N E .

MENSE OCT.  
MDCCCLXXXIIII.

“*Multa Roga: Retine Docta: Retenta Doce.*”—COMENIUS.

*Lector: Quid tibi vis, O ephemeras parvula?*

*Latine: Ut Terenti verba flectam: Latini nihil a me alienum puto. “Non enim tam praeclarum est scire LATINE quam turpe nescire.”*—CIC. BRUT. CXL.

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**C. IULIUS CAESAR. [Altera pars.]**

(9.) Bellum Gallicum C. Caesare imperatore gestum est, antea tantum modo repulsum; semper illas nationes nostri imperatores refutandas potius bello quam lacesandas putaverunt. Ipse ille C. Marius, cuius divina atque eximia virtus magnis populi Romani luctibus funeribusque subvenit, influentis in Italiam Gallorum maximas copias repressit, non ipse ad eorum urbis sedisque penetravit. C. Caesaris longe aliam video fuisse rationem; non enim sibi solum cum eis, quos iam armatos contra populum Romanum videbat, bellandum esse duxit, sed totam Galliam in nostram dicionem esse redigendam. Itaque cum acerrimis nationibus et maximis Germanorum et Helvetiorum proeliis felicissime decertavit; ceteras conterravit, compulit, domuit, imperio populi Romani parere adsuefecit et quas regiones quasque gentis nullae nobis antea litterae, nulla vox, nulla fama notas fecerat, eas noster imperator nosterque exercitus, et populi Romani arma peragrarunt. (De Prov. Consul., § 32, et 33.)

(10.) C. Caesarem senatus et genere supplicationem amplissimo ornavit et numero dierum novo; idem in angustiis aerarii victorem exercitum stipendio adfecit, imperatori decem legatos decrevit, lege Sempronia succedendum non censuit. Harum ego sententiarum et princeps et auctor fui, neque me dissensioni meae pristinae putari potius adsentiri quam praesentibus rei publicae temporibus et concordiae convenire. (Pro Balbo, § 61. Cf. Epist. ad fam., 1, 7, 10: Et stipendium Caesari decretum est et decem legati et, ne lege Sempronia succederetur, facile perfectum est. And de Prov. Consul., § 23: Me meus in rem publicam

animus pristinus ac perennis cum C. Caesare reducit, reconciliat, restituit in gratiam.)

(11.) C. Caesaris laudes primum populi Romani, nunc etiam senatus plurimis atque amplissimis iudiciis video esse celebratas. (Pro Plancio, § 93.)

[*Reliqua deinceps persecuemur.*]

**M. ANTONIUS. [Altera pars.]**

(5.) Post proelium Mutinense res publica Antoniano quidem latrocinio liberata, sed nondum omnino explicata. (Epist. ad fam., 12, 25, 6.)

(6.) Antonius, homo amens et perditus, caedis (Caesaris) initium quaerit, nullamque aliam ob causam me (i. e., Ciceronem) auctorem fuisse Caesaris interficiendi criminatur, nisi ut in me veterani incitentur. (Epist. ad fam., 12, 2, 1.)

(7.) Post Caesaris caedem in aedem Telluris senatus convocatus est: praeclara tum oratio M. Antonii, egregia etiam voluntas; pax denique per eum et per liberos eius cum praestantissimis civibus confirmata est. Atque his principiis reliqua consentiebant: ad deliberationes eas, quas habebat domi de re publica, principes civitatis adhibebat; ad senatum res optimas deferebat; nihil tum nisi quod erat notum omnibus in C. Caesaris commentariis reperiebatur; summa constantia ad ea, quae quaesita erant, respondebat . . . dictaturam, quae iam vim regiae potestatis obsederat, funditus ex re publica sustulit. (Philipp., 1, § 2 et 3.)

(8.) Caesar in funere elatus, in foro combustus laudatusque ab Antonio miserabiliter, servique et egentes in tecta nostra cum facibus immissi. (Epist. ad Attic., 14, 10, 1.)

(9.) Inspectantibus patribus toto Capitolio tabulae figebantur (ab Antonio), neque solum singulis venibant immunitates, sed etiam populis universis; civitas non iam singillatim, sed provinciis totis dabatur. (Philipp., 2, § 92.)

(10.) (Mense Novembri) Antonius ingressus urbem est, quo comitatu vel potius agmine! cum dextra sinistra, gemente populo Romano, minaretur dominis, notaret domos, divisurum se urbem palam suis polliceretur. Rediit ad milites; ibi pestifera illa Tiburi contio. Inde ad urbem cursus; senatus in Capitolium; parata de circumscribendo adulescente (Octaviano) sententia consularis, cum repente—nam Martiam legionem Albae conse-

disse sciebat—adfertur ei de quarta nuntius: quo percusus abiecit consilium referendi ad senatum de Caesare; egressus est non viis, sed tramitibus paludatus; eoque ipso die innumerabilia senatus consulta fecit, quae quidem omnia citius delata quam scripta sunt. Ex eo non iter, sed cursus et fuga in Galliam, in quam penetranti D. se Brutus obiecit Mutinamque illi exsultanti tamquam frenos furoris iniecit. (Philipp., 13, § 19 et 20.)

*EPISTULA.*

W. L. C., E. S. S., S. D. P.

Quaesis, ut ego litteras de rebus, quae ego Romae et in Italia viderim, scribam. Faciam: nam quid libentius facerem, quam ea depingere, quae me tam vehementer delectant. Plinius dicit, “Naturale est, ut ea, quae quis adeptus est ipse, quam amplissima existimari velit.” Itaque intelliges, quamobrem ego dicam hominem non prius vixisse, quam Italianam vidisset. Tu, tantum de Roma, de illis hominibus, qui hic habitaverint, de templis, quae nunc deleta jaceant, legisti, ut omnia, quae ad hanc antiquissimam urbem pertineant, tibi maxime placeant.

Cura sollicitudoque amicorum mihi cara est, quod cum audivissent me aestate Romam petiturum esse, ne diutius manerem, monuerunt, cum urbem gravem et pestilentem putent.

Multi, vero, febri Romana mortui sunt, sed Romani (cives) semper et iterum dicunt, hos homines Neapoli aegrotavisse et Romam venisse, ut hic morerentur. Atque adeo, ut omnem metum pro me susceptum ponas, accipe me prudentissimum esse, ita ut noctu in meo domo maneam, et edam nec nimium nec ea, quae ad aegrotandum proclivia sint.

Initium facere difficillimum est, cum Roma maxima sit; tantasque et recentes et antiquas res habeat, quae tibi auditu et mihi relatu jucunda erunt.

Omnes, puto, Romam aliam esse inveniunt quam exspectaverant; urbs forsitan, nimis nova videtur, sed triginta post dies veteram Romam iterum reperies, et novae urbis omnino, oblivisceris.

Veris clementia est mira. Semper aer auras, saepe ventos habet, sed aestate necesse esse ferunt, ut peregrini in montes Albanos aut in aliam terram eant, quia notus maxime insalubris est.

Viator prium ad forum Romanum, aut libertius ad Capitolum it, quia turris ibi est, unde prospectus longe lateque patet. Imaginare urbem, magnam, sordidissimam multis in partibus, novas domus, vias angustas et curvatas, prope un-dique aedificiorum reliquias, domicilia bellissima, multa palatia, olim pulcherrima, nunc sola rerum memoria commemoratione digna.

Vereor, ne tibi haec epistula, ut tam longa, taedio sit, itaque ad finem veniam. Vale.

Ante diem quartum Nonas Maias.

*HORATII PRIMI LIBRI ODE SECUNDA. Interrogationes paeceptoris et responsa discipulorum.*

De quibus scribit Horatius hac in ode?

Primum de ira deorum contra Romanos ob caedem Julii Caesaris scribit; deinde ostendit totam imperii spem in Augusto esse.

Quid est metrum hujus odes?

Metrum Sapphicum et Adonicum est.

Qui versus Sapphici metri sunt?

Tres priores versus Sapphici sunt.

E quibus pedibus constat quisque versus?

E trochaeo, spondaeo, dactylo, et duobus trochaicis quisque versus constat. Caesura semper in dactylo est. Quartus versus constat e dactylo et spondaeo.

Potesne scandere?

Censeo me posse.

Audiamus quomodo scandas, si placet.

Satis est. Bene scandis. Nonne est metrum leve et pulchrum?

Pulcherrimum mihi videtur.

Nonne est leve etiam?

Nescio; non est auris mihi musica.

Cujus satis Pater misit?

Nivis grandinisque satis superque forsan Pater misit.

Quare dicis superque?

Quod nix liquescens magnum diluvium fecit.

Fuitne diluvium, an Pater Jupiter, qui terruit urbem?

Uterque; Pater, quia misit tantum nivis, et diluvium, quia tam periculosum fuit.

Poeta dicit dextram Jovis rubentem fuisse. Quid effecit ut rubens esset?

Fulgur effecit ut rubens esset.

Meministine alium deum qui nonnumquam fulmina projicit?

Memini quo modo Minerva Ajacem Oileum interfecerit. Fabula a Virgilio narratur.

Quae fuit Pyrrha?

Pyrrha fuit uxor Ducalionis, regis Thessaliae.

Quando Pyrrha nova monstra questa est?

“Omne quum Proteus pecus egit altos Visere montes.”

E qualibus animalibus constabat illud pecus?

E marinis animalibus constabat.

Num haec animalia unquam mare relinquunt?

Nunquam mare relinquunt.

Quo pacto igitur potuerunt montes visere?

Nando hoc effecerunt.

Explices, si placet, quo haec res possit?

Temporibus Ducalionis et Pyrrhae magnum diluvium fuit quo omnes montes submersi sunt.

Num dicis omnes montes submersos esse?

Omnes, Parnasso excepto.

Quamobrem non Ducalion et Pyrrha submersi sunt?

Navicula in Parnassum confugerunt.

Unde navicula illi? Eratne piscator?

Nescio, sed certe navicula fuit illi, qua conferret se et uxorem in tutum locum.

Scisne fabulam Ducalionis et Pyrrhae?

Scio bene; sed nolo narrare.

Vereor ne dissimiles nunc. Forsan non possis narrare. Sed de hac alias quaeram.

Quis fuit Proteus?

Custos Phocarum Neptuni et magus potens, qui se in varias species transformabat.

Quae fuit Ilia?

Ilia Romuli mater erat.

Quae est fabula de illa.

Alii dicunt eam in vincula conjectam esse, alii in Tiberim, Jussu Amulii.

Paucis verbis fabulam conficis. Nonne erepta est e flumine?

Non erepta est; sed in matrimonium a fluminis deo ducta est.

Quare adeo incensa erat ut maritum rogaret,  
 “ . . . dejectum monumenta Regis,  
 Templaque Vestae ” ?

Quod Romani Julium Caesarem, ejus cognatum clarum, interfecerant.

D. H. R.

**COLLOQUIUM.** [Andria Terenti.]

A. Nuper Andriam Terenti legi, quam comoediam, nisi molestum est, tibi exponere velim.

B. Volo sane hanc comoediam noscere. Unde indicem habet ?

A. Glycerium, puella Andria natu, nomen praebet.

B. Nonne Terentius poetas Graecos imitabatur ?

A. Ita vero ; in prologo dicit Menandrum Andriam et Perinthiam fecisse, duas comoedias non argumento, oratione tamen et stilo dissimiles. Fatetur se, quae sibi convenienter, in Andriam ex Perinthia transtulisse.

B. Quare prologos comici faciebant ?

A. Plautus, quo distinctius auditoribus fabulam explicaret ; Terentius autem, ut se contra criticos defenderet.

B. Quid hi ei culpae dabant ?

A. Accusabant eum, quod e duabus comoediis unam fecisset.

B. Quibus verbis se defendit ?

A. Dicit se Naevium, Plautum, Ennium auctores habere quorum negligentiam potius quam diligentiam judicium imitari malle.

B. Quae sunt personae ?

A. Simo senex et ejus filius, *Pamphilus* nomine, qui *Glycerium* amat ; *Charinus*, *Pamphili* amicus, qui *Philumenam*, divitis *Chremis* filiam, amat ; *Sosia*, libertus Simonis ; *Davos*, servus *Pamphili* ; *Byrria*, servus *Charini* ; *Mysis*, *Lesbia*, *Crito*.

B. Narra, precor, mihi actionem fabulae.

A. Athenis Simo cum Sosia quandam viam ambulat ; duo servi, cibos vinumque portantes, sequuntur. Jubet servos abire, Sosiam retinet, ut cum eo de suis rebus agat. Fretus fide et taciturnitate servi eum sua beneficia, praecipue libertatem datam monet.

B. Nonne Cicero dicit genus hominum officia exprobrantium esse odiosum ?

A. Dicit sane ; neque Sosiae placet haec commemoratio ; mentem autem senis cura perturbat. Nuptiae, ait, quae parantur, non verae sunt.

B. Qualem senem nobis Terentius pingit ?

A. Nempe garrulum avidumque futuri, sed neque difficilem neque querulum. [Hor. A. P. 171.] Vitam filii, sua consilia, et quid libertum roget, multis verbis explicat. Se gavisum quod filius e pueris excedens neque equis neque canibus neque litteris egregie studeret et tamen his omnibus me-

diocriter, et per obsequium amicos pararet. Sosia, qui in verba domini semper jurat et dicta sapientium in ore habet, illud "ut nequid nimis" laudat. Obsequium, ait, amicos, veritas odium parit. Meninistine Laelium apud Ciceronem hanc sententiam reprehendere?

*B.* Dicit proprium esse amicitiae monere et moneri. Num hic tam gratus filius patri curae est?

*A.* Simo rem narrat: Chremem divitem, fama ingeni adulescentis audita, generum eundem petuisse. Se gavisum, despondisse, diem nuptiis dixisse.

*B.* Nonne libertus haec jam novit?

*A.* Novit sane, orditur autem, ut Horatius ait, senex Trojanum bellum ab gemino ove.

*B.* Nonne has nuptias esse veras modo negavit?

*A.* Recte dicas. Mulierem quandam, tribus ante annis, ex insula Andro Athenas venisse, cuius domum multos frequentavisse, inter eos Pamphilum. Se de hac re quaesivisse, sed nihil reperisse, quod filium accusaret. Cujus feminae nuper mortuae se ipsum, nihil mali suspicantem, cum aliis funus celebrasse; dolorem lacrimasque filii esse miratum. Denique inter mulieres puellam eximia pulcritudine, sororem mortuae, vidiisse: "Attat," exclamasse, "hinc illae lacrimae!"

*B.* Nonne Horatius haec verba citat?

*A.* Et Horatius et Cicero et multi. Ita senex: corpore in rogum imposito, sororem, ut mos est, facem subjecisse, sed proprius ignem accendentem, a Pamphilo complexam et ad sinum pressam: hinc rem in aperto esse. Dum ipse haec moleste ferret, Chremem aggressum esse, clamantem Pamphilum jam uxorem habere; se negavisse, illum confirmavisse, abnusseque se filiam daturum.

*B.* Quid senex, ea spe dejectus, conatur?

*A.* Dicit se, simulantem Chremem eam daturum, nuptias parare pergere, ut filium ab hac Andria removeat; vereri autem, ne servus ejus cui sit "mala mens, malus animus," consilia evertat, magis ut sibi obsit quam Pamphilo prosit.

*B.* Miror, si hoc pulcrum consilium e sententia senis evenerit.

*A.* Audi. Ei cogitanti servus Pamphili obviam venit, sed, mente occupata, non dominum videt. Hic paulisper moratus, ut servum necopinantem observet, tandem eum vocat. Ita cum eo agit; se rumorem audivisse, filium amare; id quod minimi aestimaturum fuisse, nisi nuptiae jam paratae; orat, ut servus se in hac re adjuvet.

*B.* Credisne servum apud adolescentem multum posse?

*A.* Plurimum sane. Huic senex, si ullo modo nuptiis obsistat, verbera, molas, omnia supplicia minitatur.

*B.* Utrum servus patri an filio servire vult?

*A.* Secum agit, quid faciat. Veretur ne adulescens relictus sibi mortem consciscat, sed minas patris metuit. Novit illum jam Glycerium pro uxore habere, quam esse civem Atticae, parvam in litus insulae e navi ejectam et ab incola Andrio receptam dicere. Tandem amore eri commotus, rem periculi sui facere constituit.

*B.* Quam comici servis mendacibus gaudent! Fides erga dominum omnia excusat.

*A.* Sane quidem. Hi vix ex oculis abierunt cum Pamphilus vultu irato apparet. Patrem inhumanitatis accusat, qui, se invito, diem nuptiis fecerit; Chremem deinde vituperat, qui quidem negaverit se filiam daturum, postea autem, magis ut sponsum ladat quam sponsae placeat, sententiam mutaverit. Suspicatur puellam esse deformiorem quam quae in matrimonium duci possit. Sibi intentus non servam amatae videt, quae nunc venit.

*B.* Num haec serva eum consolari potest?

*A.* Minime vero; ipsa cura angitur. Pamphilus in patrem se praecipue invehit, qui tantam rem tam neglegenter egerit. Hunc enim apud forum sibi obviam venientem jussisse domum abire, ut hac ipsa die uxorem duceret; cui quam oboedire se malle potius se suspendere.

*B.* Nonne adhuc servam videt?

*A.* Non hercle. Haec autem non impeditur quominus illum appellat.

*B.* Quid vult serva?

*A.* Dicit dominam miseram et sollicitam esse, ne nuptiae negatae ullo modo accident, et ipsa deseratur.

*B.* Calcaria currenti!

*A.* Pamphilus negat se feminam bene doctam et eductam, quae sibi omnia crediderit, posse deserere.

*B.* Bene dicit. Nonne servae satisfacit?

*A.* Haec veretur, ut patri cogenti resistere possit. Confirmat dominam esse dignam, quae ametur.

*B.* Quid plura?

*A.* Pamphilus verba Chrysidis morientis recordatur, quibus sororem, cui ob aetatem et pulcritudinem opus patrono erat, sibi mandaverat; quam acceptam dicit se servaturum. Servum dimittit, ipse de via decedit. Charinus adulescens, qui puellam a Pamphilo spretam diligit, cum servo Byrria intrat. Hic e servo quaerit, si Philumena hac die Pamphilo nubat. Servo non negante, fortunam miseram deplorat. Servus monet, quoniam quid vult obtinere nequeat, ut velit quid possit; ille autem nihil nisi puellam vult et proverbium dicit, "Facile omnes, quom valemus, recta consilia aegrotis damus." Cui ante oculos subito Pamphilus venit, quem consilium rogat.

*B.* Fortuna, credo, fortis adjuvat. Non dubito, quin Pamphilus ei aurem praebuerit.

*A.* Audies. "Ducisne," ait, "hodie uxorem?" "Aiunt," respondet ille. Spe dejectus, tamen hic obsecrat ut saltem paucos dies nuptias differat; fatetur se sponsam illius amare. Ille declarat se nuptias effugere istas tam malle quam alium adipisci.

*B.* Nonne inter se conjurant, ne nuptiae fiant?

*A.* Dum consulunt, laeti Davum, quem e servis callidissimum aestimant, vident.

*B.* Quid nunc Davus?

*A.* Laetus dominum petit, se nuntium boni esse clamat.

*B.* Quid novi ?

*A.* Cognovit senem mentiri Chremem nuptias velle. Dicit sibi cogitanti quid agat, subito in mentem venisse, Simonem nihil dignum nuptiis parare. Suspicantem quid sit, ad domum Chremis se contulisse, quam hospitibus vacuam invenisse; neminem intrare, neminem exire, nihil tumulti. Haec certe non nuptiis convenire.

*B.* Quorsum pater mentitur ?

*A.* Si filium cogat ut Glycerium relinquat, sperat se Chremi persuasurum, ut filiam det. Si autem non possit, vim afferre et Andriam ex urbe ejicere constituit.

*B.* Nescio, quo modo hic nodus solvi possit. Nihilne auxilii in servo ?

*A.* Domino quidem in rebus extremis non deest. Monet eum, ut dicat se filiam Chremis ducturum, interea amori erga Glycerium indulgeat. Non dubium esse quin Chremes negare perseveret; Pamphilum autem patri hoc obsequio placitum, tempusque ad rem conficiendam obtenturum. Dum haec aguntur, ecce senex ipse adest, Pamphilum vocat, et jubet hac die nuptias facere. Hic respondet, quod pater velit, id per se fieri licere, et abit, quasi omnia paraturus. Davus sermonem adulescentis confirmat, quem dicit secreto, ut adulescentes soleant, quidem amavisse, verentem autem ne sibi dedecori hic amor sit, esse paratum praecepta paterna sequi. Pater gaudet sed filium tristem miratur. Servus respondet eum moleste ferre, quod sump-tui nuptiarum nimis parcatur.

*B.* Nonne senex astutiam servi animadvertis ?

*A.* Dicit si quicquam mali sit, hunc esse rei auctorem. Dum autem secum agit, per duas servas Glyceri, quae, Simone et Davo audientibus, in via loquuntur, tota res aperitur. Sed satis hodie. Quod reliqui est, aliquando narrabo, si tibi placet. Precor, ut comoediam ipsam legas; personas distinctas et quasi vivas, sales, dicta quae locum proverbiorum obtinuerunt, multum admiraberis.

E. H. R.

*CARMEN.*<sup>1</sup> [In laudem pontis pensilis<sup>2</sup> Neo-Eboracensis.—IX. Kal Jun., MDCCCLXXXIII.

Exegi monumentum aere perennius,  
Regalique situ pyramidum altius;  
Quod non imber edax, non Aquilo impotens  
Poscit diruere, aut innumerabilis  
Annorum series, et fuga temporum.—*Hor. IV, 30.*

I.

Jam satis Rivi tumidis Eoi<sup>3</sup>  
Credidit lymphis Pater has marinas  
Nobiles urbes, nebulisque, ventis,  
Grandine pressit.

II.

Jam satis vexit geminas ad oras  
Horrida cymba<sup>4</sup> sitiens avarus  
Impigros cives Moderator, actus  
Nummuli amore.

<sup>1</sup> Reprinted, by request, from Vol. I., with annotations.

<sup>2</sup> The suspension-bridge.

<sup>3</sup> East River.

<sup>4</sup> Ferry-boat

## III.

Pons enim, pendens solidis colossis,  
Praegravans uncis retinaculisque  
Ferreis, pini trabibus politis  
Contabulatus,

## IV.

Pondus immensum, Rhodium ante-  
cellens !  
Jure "Romanus labor" elocutus,  
Nesciis fati resonante linguis  
Dignus honore,

## V.

Conditus nunc est. Properate, cives....  
Terra telluri sociata . . . ! En dant  
Murmur orchestrae. Tuba tympa-  
numque  
Perstrepit Euoe !

## VI.

Fulminans rauco catapulta<sup>1</sup> bombo  
Detonat celsis solidisque castris :  
Bellicus non est crepitus ; triumphi  
Nuncia defert.

## VII.

Echo Eboraco reboat Novello ;  
Chorda pervadit stimulatque vulgi.  
Insulae Longae<sup>2</sup> stygiis cavernis  
Penetrat orcum.

## VIII.

Liber incedit populus—magister  
Arte, naturae domitor, creator,  
Insulas jungens, freta ponte sternens,  
Aethera scandens.

## IX.

Liberae incedunt animae silentum,  
Lintre semoto, domito Charonte,  
Saeculi mores cupidae celebres  
Visere nostri.

## X.

Prout semel Trojae stupuit sub arces  
Terra, dum muros init " Ars Miner-  
vae " ;  
Sive dum celsae Babylonis hortus  
Penilis halat ;

## XI.

Os ita intentum teneat : prehendat  
Quod valet liber populus creare,  
Viribus junctis opibusque ; quaeque  
Gignere monstra.

## XII.

Hinc Alexander, Pharao, Philippus,  
Cyrus, Atridae, Cythereius dux,  
Caesar, Henricus, Bonapars cohorsque  
Martia cuncta,

## XIII.

Socrates magnus, Xenophon, Platoque  
Et Stagirites, Megaraeque prudens,  
Tullius, Paulus venit, ac sophorum  
Densa corona.

## XIV.

Prodeant. Locis spatietur altis  
Qui, stylo promptus gladiove, mundo  
Profuit, fas est : regat Archimedes  
Dummodo passus.

## XV.

Hincque doctorum subit et caterva  
Quae extudit nobis operosa et usus  
Et bonas artes, hominem trahentes  
Altius arvo.

## XVI.

Auctor hic pulvis pyri,<sup>3</sup> hic typorum,<sup>4</sup>  
Hic modi cantus,<sup>5</sup> vitreaeque lamnae<sup>6</sup>  
hic,  
Machinae<sup>7</sup> hic filo duplici suentis,  
Proflui hic ignis ;<sup>8</sup>

<sup>1</sup> Cannon.

<sup>2</sup> Long Island.

<sup>3</sup> Gunpowder.

<sup>4</sup> Printing-types.

<sup>5</sup> Musical notes.

<sup>6</sup> Bales.

<sup>7</sup> Double-stitching sewing.

<sup>8</sup> Gas.

## xvii.

Hic levem mutat rigida vaporem  
Vi:<sup>1</sup> jubet plastrum vehere et cari-  
nam;  
Hic rapit fulmen,<sup>2</sup> radiare,<sup>3</sup> fari,<sup>4</sup>  
Pellere<sup>5</sup> mandat.

## xviii.

Sub jugum aut pontum caveas per  
imas<sup>6</sup>  
Ferreum hic sternit bivium,<sup>7</sup> metalli  
Hic loquens stamen.<sup>8</sup> Spatiū nec  
extat!  
Ardua nec sunt!

## xix.

Inlyti heroes! Simulacra grandis  
Vestra Pons gestet; basibusque docta  
Turba quae prelo nova promit acta  
Publice et affert—

## xx.

“Nuncius” (vulgo vicitatus “Her-  
ald”)  
“Tempora”<sup>9</sup> ac “Sol”<sup>10</sup> ac “Aqui-  
la”<sup>11</sup> ac “Tribunus,”<sup>12</sup>  
“Mundus”<sup>13</sup> aut “Censor,”<sup>14</sup> “Graph-  
icus”<sup>15</sup> vel “Argus”<sup>16</sup>—  
Rite ea ponet.

## xxi.

Dum puer vernans tenera et puella  
Ter rosis sternunt viridique lauro  
Tramitem, ne quid subeat sinistri  
Forte viator;

## xxii.

Candidis stellis roseisque pulchrum  
Fasciis dum almae fluitat Rei hujus

Publicae signum gemina serenam  
Turre per aethram;

## xxiii.

Insulae Longae venerande Praesul,  
Fausta ab excelsis chalybi precare  
Pensili. Adstantes, manibus supinis,  
Jungite voces:

## xxiv.

O potens Numen, sapiente cuius  
Hactenus cura Phariis stat oris  
Pyramis, surgunt tumulique prisci,  
Stantque obelisci,

## xxv.

Laetus intersis populo Columbi!  
Atque votivum decus hoc paterni  
Fluminis surgens opulente ripis,  
Foedus et arcus,

## xxvi.

(Iris ut quondam decorata coelo  
Mansit in signum placiti fidelis),  
Te tuente, almae stet hic universum  
Pacis in aevum.

## xxvii.

Dulce sic possit “gelidis” Britannis  
Et Scythis, Scotis Alemannicisque,  
Africæ nudis profugis, Ebraesis  
Undique oberrent,

## xxviii.

Atque Romanis aquilis, cruore  
Ebriis olim, populisque cunctis  
Libera haec Tellus, data nuper orbi,  
Reddere asylum.

C. STAUDER, B. D.

<sup>1</sup> Steam-power.

<sup>2</sup> Electricity.

<sup>3</sup> Electric light.

<sup>4</sup> Telephone.

<sup>5</sup> Electric engines.

<sup>6</sup> Tunnels.

<sup>7</sup> Double-track railroad.

<sup>8</sup> Cables.

<sup>9</sup> “Times.”

<sup>10</sup> “Sun.”

<sup>11</sup> “Eagle.”

<sup>12</sup> “Tribune.”

<sup>13</sup> “World.”

<sup>14</sup> “Critic.”

<sup>15</sup> “Graphic.”

<sup>16</sup> “Argus.”

## ENGLISH SUPPLEMENT.

[SUPPLEMENTUM ANGLICUM.]

*FROM OLD ROME. A Teacher's Letter to his Pupils. [Adapted from the German.] [Continued.]*

Now, if we descend from the Capitoline by the nearest way to the Forum Romanum, we shall have on our right hand the present Palazzo del Senatore, erected on the site of the Roman Archives, or Tabularium. This Tabularium was built after the plans of Sulla and Catullus, the latter of whom had restored the Temple of Jupiter. It connected both summits of the Capitoline. A covered colonnade afforded an easy communication from the one to the other, and a stairway led up to the building, and on through to the ancient Asylum. At present the entrances to the Forum are walled up, and we will therefore content ourselves to-day with admiring the blocks of tufa and the arches of the Tabularium from without. But you will be much more charmed by the view which we shall have over the Forum Romanum.

This most beautiful and most animated square of ancient Rome now lies in silent sorrow, and only the ruins of its former grandeur remain. Once it was infinitely rich; now it has become a beggar, and excites our compassion by its worn-out garments. Only the proud remembrance of its youth remains. A wonderful thing is this Forum Romanum. If we contemplate it from our present elevation, and find that, as if riveted to the ground, we can not turn our eyes from it, suddenly the solitude beneath us will become alive. Mighty temples arise from the depth before our enraptured gaze, and triumphal arches again span the sacred street. Now the people, also, are returning. Silently and gravely the priests are ascending the steps of the lofty temples; the business-man hastens to the stall of the money-changer, and is soon in animated conversation with the greedy banker. Thoughtless idlers are sauntering about in the paved square, discussing with important air the events of the day. But suddenly everybody turns toward the Via Sacra. The imperator, returning home in triumph, is approaching from the eastern hills. The procession is headed by the senate, who,

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in festal robes, have received the conqueror and his army at the gate of the city. Next come the trumpeters. Behind these are creaking the wagons laden with booty; and here and there among them are seen, towering up boastfully, the litters with the more precious pieces of booty, carried on the shoulders of sturdy men. As the wagons approach the crowd, every man stretches his neck to read, from the tablets carried on high, what province has been subdued, how much booty has been taken, and to whom the costly weapons and coats-of-arms belonged. The crowd becomes comparatively silent on the approach of the priests, the bull adorned with white ribbons in their midst; but loud shouts of joy break forth to greet the conqueror as he proceeds on his way to the Capitol, clad in an embroidered toga, and seated on a triumphal chariot, which is adorned with ivory, and drawn by four horses. Joy and pride beam from all his features in that he is permitted to enter his native city with such honor, surrounded by his sons, and followed by his victorious soldiers.

The procession is gone, the crowd has dispersed, and we awake from our dream. We now hasten down the hill, and take a look next at the so-called Mamertine Prison. This, as is well known, is the name of the Roman state-prison. The upper part is said to have been built by Ancus Marcius, to which Servius Tullius is said to have added the lower, subterranean part. At present, the whole built over by a small church, at the entrance of which the apostles Peter and Paul are represented languishing behind the bars of the prison. A modern stairway leads us down into the upper story of the prison. This is a chamber, inclosed by thick walls, which originally was accessible only by means of a rectangular opening in the ceiling. In this cell were confined the great criminals, such as parricides and traitors, for whom the ordinary prisons were not severe enough. Sallust, in the passage where he speaks of the punishment inflicted on the associates of Catiline, calls this chamber a *camera fornicibus vincta*. But far more dreaded was the cellar-like dungeon underneath: *incultu, tenebris, odore foeda atque terribilis ejus facies est*. The stones of the walls are so laid as to form a dome, each row or layer projecting a little over the one below it. The key-stone of the dome has been taken out, in order to restore the

connection with the upper chamber. Right beneath this opening there is a well, and it is evident that this ancient vault was built to protect the well. This vault is called Tullianum, a name which signifies nothing else than "house of the well," and denotes here the well belonging to the Arx. But since this traditional name recalled the third King of Rome, they ascribed to that opulent ruler this enterprise, as well as the so-called Curia Hostilia. Even if this building had been originally a prison, it would be difficult to say why it was built exactly over a well. From the time of Ancus Marcius it may have been used as a prison, especially since it had become a dark and damp hole, on account of the building placed on top of it.

Only those condemned to death, however, were thrust into this dungeon. Here Jugurtha was starved to death. He had been dragged along in the triumphal procession of Marius, and the Roman *plebs* had exulted because the crafty Numidian prince had been conquered by Marius, himself of plebeian birth. The prisoner is scarcely led away from the triumphal procession at the end of the Via Sacra, toward the prison, when the infuriated multitude rushed upon him. In spite of the guards, he is struck, his clothes are torn, and his golden earrings, together with the flaps of his ears, are wrenched off. And so, bleeding and almost naked, he arrived at the prison. But these executioners have no compassion; he is thrust down into the horrible dungeon below! Well may the cold chills have run over him as he exclaimed, "By Hercules, how cold your bath is!"

To this prison, also, Catiline's fellow-conspirators, who had remained behind in the city, were brought, after being condemned to death, in spite of the opposition of Caesar. Cicero himself conducted Lentulus, who had lived in free custody on the Palatine, across the Forum to the prison; the rest were led by the praetors. They, also, were let down into the gloomy dungeon, but a speedy death put an end to their lives—the *vincices rerum capitalium* strangled them.

More cheerful is the Christian legend of this prison. Peter and Paul are said to have been imprisoned here, and to have comforted themselves and their fellow-prisoners with Christ's words; and so great was the impression made by their preaching, that the two jailers and forty-seven prisoners were converted,

and, that they might immediately be baptized, God caused this well to burst forth.

But I see you have come to feel quite uncomfortable in this *carcer*, which is much more dreary than the thing which we call a “*carcer*” in a gymnasium, and will therefore take you out into the open air again. To be sure, if we went into the ancient street, a horrible sight might yet meet our eyes. For hard by the *carcer* were the so-called Gemonian steps, on which the bodies of executed criminals were exposed, so that the whole Roman Forum might see them, *magno cum horrore*.

[*To be continued.*]

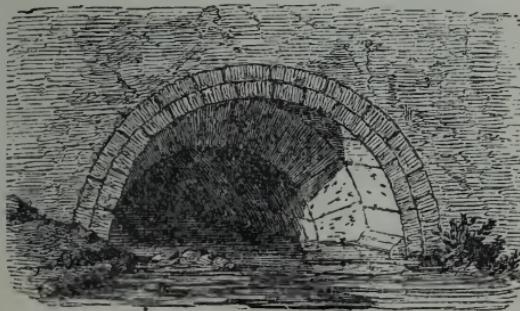
*THE DISTINCTIVE FEATURES OF ROMAN ARCHITECTURE.*  
[By Professor T. S. Doolittle, D. D., Rutgers College.]

THE architectural remains of the Romans are a revelation of national character and genius. They delighted evidently in constructing works that would express their sense of irrepressible strength, their possession of wealth and dominion, their steadfast determination to exercise a many-sided and growing power forever.

I. THE ARCH.

The Romans were the first to employ the semicircular arch in all kinds of buildings and on a grand scale.

*Its Origin.*—True, it had been invented long before. According to Sir Gardner Wilkinson, a tomb at Thebes bearing

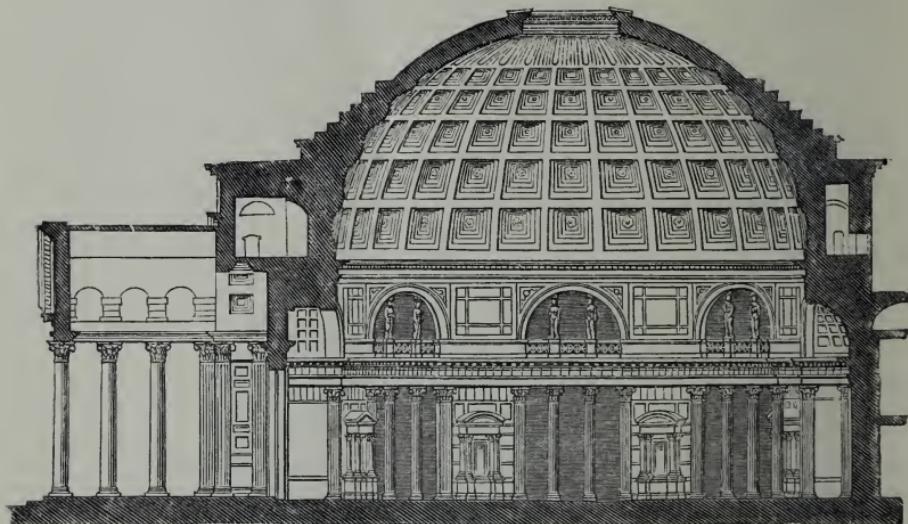


Cloaca Maxima.

the name of Amenoph I, of the eighteenth dynasty, was covered with a vaulted roof erected on the principles of the true arch. Another tomb, discovered by Colonel Campbell at Gizeh, though

of later date, exhibits the same kind of roof. The Assyrians also used the arch, especially for tunnels and underground work. At Nimroud, Layard found vaulted drains and chambers; while at Khorsabad the city gates were spanned by perfect semicircular arches. The Etruscans, again, left many examples of arched gateways in their city walls, and of arched domes in their tombs. Indeed, it was from them as predecessors and contemporaries that the Romans derived the arch.

*Its Application.*—But none of these nations seemed either fully to admire its beauty or to trust its strength. They may have felt, as the East Indians express it in their quaint proverb, that “the arch never sleeps,” and that its continuous and tremendous lateral thrust rendered it a perilous form in any critical place. It was, therefore, reserved for the Romans to recognize both its exquisite grace and its immense utility. One of their earliest examples of its use is still to be seen in the famous Cloaca Maxima, or great sewer, at Rome, fifteen feet wide and thirty

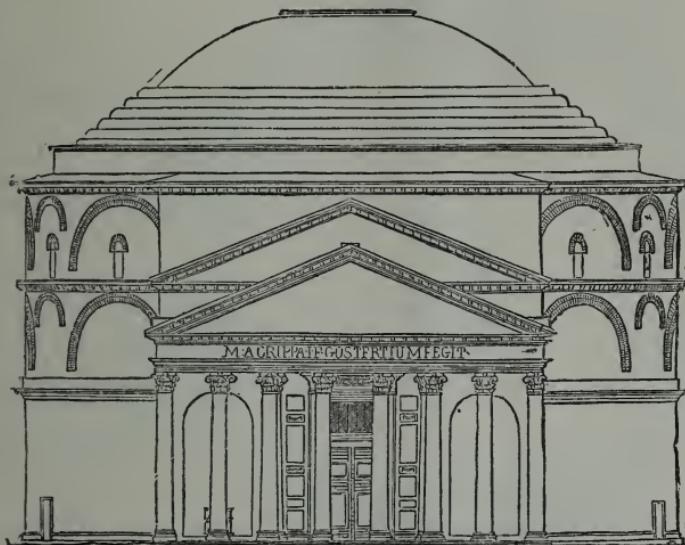


Pantheon.

feet high, supposed by some to date from the reign of Tarquin the Elder, 600 b. c.; but by others, to be of much more recent origin.

*Its Results.*—By employing the arch the Romans were enabled to utilize small stones, and especially bricks, with splendid

success for the erection of the grandest edifices. The Palace of the Caesars on Palatine Mount; the main portions of the Pantheon; the Temples of Peace, of Venus and Rome, and of Minerva Medica; the Baths of Titus, of Caracalla and Diocletian; the remains of Adrian's villa and that of Maecenas; the imperial

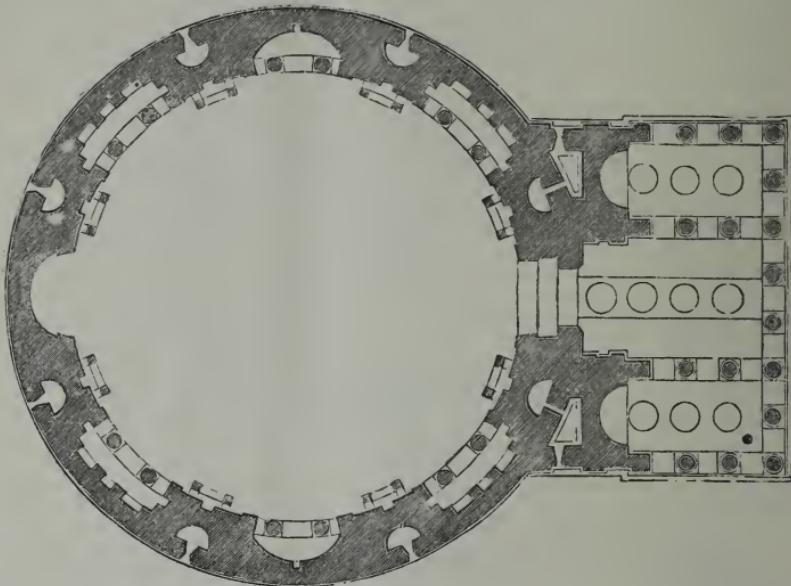


Pantheon.

palaces at Baiae and elsewhere; and the city walls in general, were all of brick. The arch in these and other vast structures took, wherever it was necessary, the place of the post-and-lintel system which had been exclusively employed by the Greeks, and afforded an easy means of roofing broad and lofty spaces.

Again, the arch, by being expanded into the dome, enabled the Romans to adopt from the Etruscans the ground-plan of a circle instead of the rectangular form so uniformly employed by the Greeks. And thus their noble domes, rising from drum-like walls, as exemplified in the Pantheon, became the inspiration of Brunelleschi, Michael Angelo, and other Renaissance builders of the fifteenth century. It was the proud ambition of Angelo "to hang the dome of the Pantheon in the air"; and the wonderful dome of St. Peter's, lifted over four hundred feet aloft on a drum supported by arches springing from towering piers, was the out-growth of the Roman arch.

It must not be inferred, however, that bricks were the sole building materials. As another reminds us: "The Colosseum, the mausoleum of Adrian, the tunnel-sewer, the Temple of Fortuna Virilis, and the ancient bridges on the Tiber, are of travertine stone; while the remaining columns of the more splendid temples, the internal columns and their accessories of the Pantheon, the exterior of the imperial arches, and the cenotaph columns of Trajan and Antonine, are of marble."



Pantheon.

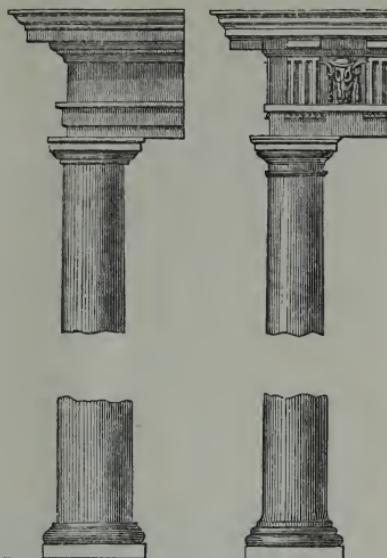
tine stone; while the remaining columns of the more splendid temples, the internal columns and their accessories of the Pantheon, the exterior of the imperial arches, and the cenotaph columns of Trajan and Antonine, are of marble."

## II. THE ROMAN ORDERS.

An order is made up of a stylobate or foundation; the column, consisting of shaft and capital; and the entablature, embracing an architrave, frieze, and cornice. Again, in an order, the lower diameter of the column is taken as the unit or standard of measurement by which the height of the stylobate, the column, the different parts of the entablature, the intercolumniations or spaces between the columns, and, in short, all the proportions of the building, are determined. Now many, like Ruskin, deny that the Romans had any distinctive orders at all, and others charge that they degraded the column from its original purpose

as a structural support to a mere ornamental appendage. Nevertheless, the columnar ordinance was an important feature in their architecture.

*The Roman Doric.*—This was composed mainly of the Tuscan with some additions from the Greek Doric. Its best specimen is found in the theatre of Marcellus at Rome. While the column, eight diameters high, is more slender than that of the Greek Doric, which was from four to six diameters high, yet it is destitute of the exquisite play of light and shade afforded by the flutings of the Greek, and of the delicate curved lines belonging to the Greek capital and moldings. The abacus, for example, in the Roman is a simple quarter-round easily enough



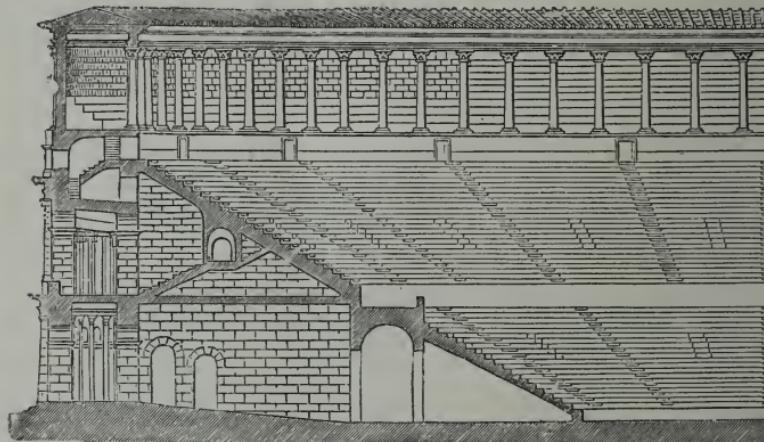
Roman Orders.



Roman Orders.

swept by a compass, whereas in the Greek it is a parabolic curve of exceeding beauty, which can be drawn only by a free hand, and under the guidance of rare taste. Sometimes, however, as in the temple at Cora, the column was partly fluted, and had generally in addition a base, composed of plinth, torus, and fillet; while triglyphs ornamented the entablature. Altogether this order was stiff and tasteless. But, to the credit of the Romans, they rarely employed it, except, for example, in the Colosseum, in a lower story, as a solid-looking foundation for the Ionic and Corinthian orders above.

*The Roman Ionic.*—This, too, has been called “a coarse and vulgar adaptation of the Greek original.” A glance at the Temple of Fortuna Virilis, the only existing example of the Ionic at



Theatre of Marcellus.

Rome, shows how inferior it is to the same order as seen in the Erechtheum at Athens. While the base, made up as it is of a plinth, a torus, a fillet, a scotia, a second fillet, a second torus, a third fillet, and an apophyge, is not bad, the capital is deficient in graceful lines and forms. It is destitute of the honeysuckle ornament which Mr. Fergusson rightly considers “as elegant an architectural detail as is anywhere to be found”; and, again, the band connecting the volutes, instead of being curved, as in the original at Athens, is straight and hard, while the volutes themselves are too much like twisted horns at the angles, “wanting in harmony

and meaning." But this order was little used, except in the middle story, between the other two.

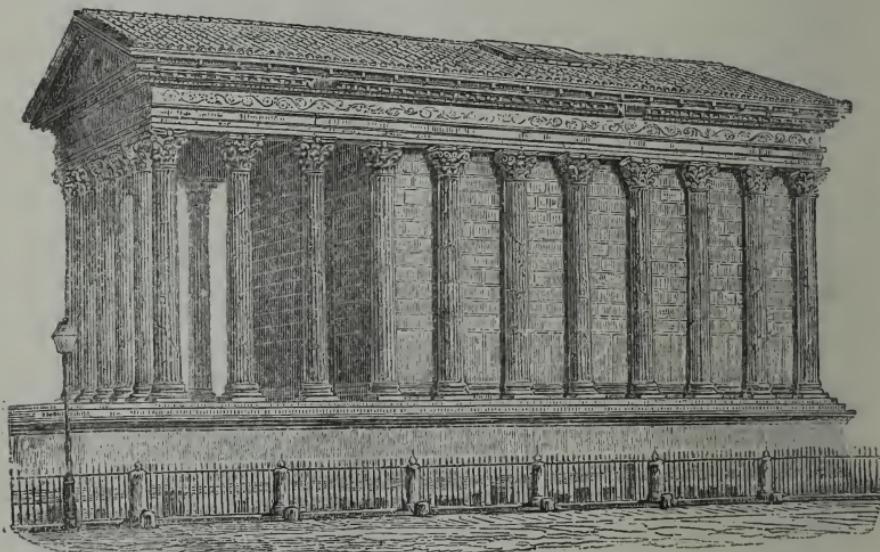
*The Roman Corinthian.*—This was really the national style of the Romans, just as the Doric was the national style of the Greeks. Their model was, of course, the exquisite choragic monument of Lysicrates in Athens, but they improved and beautified it, until in the Temple of Vesta at Tivoli, and of Jupiter Stator at Rome, it shines out as almost the perfection of proportion, grace, and symmetry. Professor Lewis says that "the Roman Corinthian, like the Greek orders, consists of three parts—stylobate, column, and entablature; but, unlike them, the stylobate is much loftier, and is not graduated, except for the purposes of access to a portico. Its usual height may be taken from two and a half to three diameters of the column, though in triumphal arches it amounts sometimes to four and even five diameters. . . . The column, composed of base, shaft, and capital, varies in height from nine and a half to ten diameters." As seen in the fine specimen of the Jupiter Stator Temple, the base is elaborate and rich, the shaft having twenty-four flutings, and the lovely swelling curve, called "entasis," is as delicately beautiful as it is tall and slender; while the capital, with its three rows of acanthus-leaves, its helices, its volutes, and carved abacus, presents varied and pleasing forms to the eye. Nor is the entablature less ornate and attractive. A splendid specimen of this is afforded in the Forum of Nerva at Rome. The three projecting fascias of the architrave are crowned with decorated moldings, the frieze is filled with human figures, the forms and draperies of which are wondrously beautiful, and the cornice combines in the happiest manner the dentals of the Ionic with the modillions of the Greek Corinthian. No wonder that the Romans, having perfected this order, repeated it with certain variations of proportion and ornamentation everywhere, in their provinces as well as in Italy. One authority says they had not less than fifty varieties of the Corinthian.

*The Roman Composite* is essentially the same as the Corinthian. The volutes of the capital, however, are enlarged to nearly one fourth of its entire height, and underneath there are only two rows of acanthus-leaves, unrelieved by the usual central tendrils; but having the egg, dart, and bead ornamentation between

the volutes. A fine example of the composite remains in the Arch of Titus. Sometimes, though, the capitals embraced forms of different animals, or the human figure, or armor, or certain kinds of foliage, while the shaft was corded or cabled instead of being fluted. This order never came into general use.

In regard to all the orders it may be remarked that the Romans were fond of placing their columns, to quote Rosen-garten's words, "not immediately on the floor, but on pedestals more or less molded." And owing to the refractory material — granite, etc. — which they chiseled, they often made the shaft insipid in appearance by dispensing entirely with the flutings; at other times they sought variety by making the upper two thirds of the shaft fluted, and leaving the lower one third plain.

*The Columnar Ordinance*, while sometimes used for the support of porches, as in the Pantheon, and Maison Carrée at Nîmes; and for peristyles, as in the circular temples of Minerva Medica,



Maison Carrée.

and of Vesta at Tivoli, was far more often sought as an architectural decoration. Columns "engaged"—i. e., a quarter or half built into the wall, or barely standing free from it, and apparently carrying arches, which in reality were upborne by the

wall—were everywhere regarded as a legitimate mode of displaying a rich and elegant taste.

*Composite Arcades.*—But “the true Roman order,” as Mr. Fergusson says, “was not any of these columnar ordinances, but an arrangement of two pillars placed at a distance from one another nearly equal to their own height, and having a very long entablature, which, in consequence, required to be supported in the center by an arch springing from piers. This . . . was, in fact, merely a screen of Grecian architecture placed in front of a construction of Etruscan design.” At first these arcades, composed of the three orders superimposed one above the other, were commonly used, but later, as in Diocletian’s palace at Spalatro, the arches were made to spring directly from the top of the column, while the column itself was placed without a pedestal upon its foundation. However much the purists may criticise these arcades, they formed, nevertheless, a noble and singularly impressive feature in Roman buildings, and were repeated everywhere throughout the empire.

*The Roman pediment*—that is, the triangular form made at the end of the roof by the rafters and the horizontal cornice beneath—was considerably higher or at a greater angle than in the Grecian temples. The angle was from eighteen to twenty-five degrees, but this was no improvement, as it seems less well proportioned and pleasing.

*The Roman stereobate*—or base from which the cella-wall rose without columns—was conspicuously different from the Greek stylobate, which afforded room for one or two rows of columns all around the cella, making the peripteral or dipteral temple. The Roman base was also much higher, and was ascended by an uneven number of steps, so as to allow one the good luck of planting his right foot on the first step below and again on the platform above.

To commemorate victories and great names they reared sublime arches and lofty columns as the most fitting and conspicuous of monuments. The column in honor of Trajan speaks of his mighty conquests, and that in the old Forum perpetuates to this day the memory of the Emperor Phocas; while the arches of Titus and Constantine are perpetual reminders of the glory of their empire.

The private dwellings of the Romans were in exterior, proportion, and finish, painfully plain and crude. Brick walls, covered with stucco, unrelieved by overhanging cornices, and made still



Column of Trajan.

uglier by awkward square apertures as windows, or none at all, for the admission of light and air, often with a flat roof, formed the house of one story or of a story and a half. In the town, as appears from the remains of Pompeii and Herculaneum, the front of the house included an entrance-hall, flanked on either side by small shops or stalls for the sale of wine, olives, etc. And yet the interiors were as rich and ornate as the exteriors were unattractive. The walls were faced with slabs of alabaster, porphyry, jasper, and marbles, curiously veined and splendidly colored. The floors, too, were laid in artistic mosaic patterns, of which we have a fine illustration in the battle of Issus, with figures of Alex-

ander and his warriors, found in the so-called house of the Faun, at Pompeii.

Nor was the interior without the adornment of the inevitable column and statues of gods and heroes. All this magnificence and luxury is the more remarkable, since the rooms were often so dimly lighted as to need the presence of lamps.



In a word, the chief characteristics of Roman architecture are found in the combination, often heterogeneous and awkward, of the semicircular arch and dome with the column and its horizontal architrave; and yet this combination gave opportunity for a great variety of tremendous and enduring edifices marked by magnificence of details as well as massive proportions. This people seemed to build not for a day, but for all time; and the world has for ages admired the grandeur of their bridges, fortresses, temples, basilicas, theatres, amphitheatres, forums, baths, aqueducts, triumphal arches, roads, colonnades, columns of victory, tombs, and palaces.

**NAMES OF COUNTRIES.**

To indicate a land, the Latinist, as is well known, has three distinct ways: (1) particular names of lands—e. g., *Gallia*, *Aquitania*, *Persis*, *Belgium*, *et al.*; (2) circumlocution through *fines*, *ager*, *partes*, *et al.*, with genitive of the name of the people; (3) name of the people in place of that of the land.

The first and second ways are also characteristic of our language; the third is peculiar to the Latin. Now, as the Roman made brevity second only to perspicuity in importance, the third method especially commended itself to him. Had this not been the case, the historic style would have led to its common use, for, as a glance in Caesar and Livy shows, no name for the land occurs for the majority of names of people. In such a case as this, in place of the monotonous repetition of *fines* and *ager*, they chose in preference the simple name of the people, and one may note that Caesar uses the second way; indeed, tolerably often, but still oftener the third. He does this even when he could have used the name of the land. Thus, for *Belgium* he uses oftener *Belgae* (*Belgium*, v, 12, 2, and 25, 4); for *Venetia* three times *Veneti* (iii, 7, 4; 11, 5; 17, 1) and only once *Venetia* (iii, 9, 9). On the contrary, *Aquitania* much oftener than *Aquitani*. Nepos has *Persae* together with *Persis*, *Medi* together with *Media*, *Ligures* and *Lucani*, although the names *Liguria* and *Lucania* are not wanting in Latin. Besides, the use of the name of the people is not dependent upon the existence of such predicates as admit a reference to the people as *proficisci*, *venire*, *mittere*, *exercitum*, *ducere*, *collocare*, *hiemare*, and similar ones. It is used even more with those predicates with which a reference to the people and a translation through “to,” “against,” “among” the people, must appear forced. Nepos writes *tollere aliquem in Lucanis* (Henn. 5, 3), *configere in Paraetacis* (Eum. 8, 1); and Caesar *dividere Gallos ab Aquitanis* (B. G. i, 1, 1), *via relinquitur per Sequanos* (B. G. i, 9, 1), *Rhenus oritur ex Leponitiis* (B. G. iv, 10, 3), *naves facere in Meldis* (v, 5, 2).

Sometimes the thought of the people is entirely shut out—e. g., Caesar B. G. vi, 33, 1: *in eas partes, quae menapios attingunt*. Often in Caesar there is a graceful interchange of the three methods—e. g., B. G. iii, 1, 6, 7; so I, 2, 3; so i, 26, 6. With this idiom, as the above notes indicate, we shall lead our pupils

astray if we accustom their pens to the use of the name of the country only or to the circumlocution alone. Let the pupil not translate "the Rhine arises in the country of the Lepontians" by *Rhenus oritur in finibus Lepontiorum*, but by *ex Lepontiis*.

**ANTIBARBARUS.** [Meissner.] [Continued.]

**Banish**, in exilium eicere, expellere, not mittere.

**Before**, many years before, multis annis ante, not antea or prius.; as before said, ut supra diximus, dictum, not ut ante dictum.

**Believe me**, mihi crede, not crede mihi, which belongs to colloquial language. Cicero in speeches and essays always uses mihi crede.

**Blinded**, oculis captus, not caecatus or occaetus, which in classical prose were used only figuratively.

**Bombast**, bombastically, inflatum orationis genus, exaggerata altius oratio, not tumor verborum (post-classical); inflato genere dicendi uti, not tumide dicere.

**Break out** into words, dicere coepisse, or simply, dicere, into tears, lacrumas effundere, into laughter, cachinnum tollere, not erumpere, in verba, lacrimas, risum. War, wrath breaks forth, bellum, ira exardescit. But risus, vox, fletus, seditio erumpit.

**Breast**, figuratively, animus, not pectus, which is used very seldom figuratively (toto pectore amare, cogitare, tremere), strong (of an orator), latera bona.

**Bribery**, corruptela, largitio, ambitus (for office), not corruptio, which in Cicero is used only passively, lost condition, etc.

**Bridge**, build over the stream, pontem in flumine facere, not trans flumen.

**Briefly**, denique (in enumerations), ne multa, quid plura? Sed quid opus est plura? Not breviter, which stands only in connection with verba dicendi, e. g., breviter narrare, exponere, ut breviter dicam.

**Bad custom**, res mali or pessimi exempli, consuetudo mala, mos pravus; abuse, vitium male utentium, etc., not abusus, which is a law term.

**Busy** one's self about, studere.

By no means, minime; not in the least, ne minimum quidem, not ne minime quidem, nor non minimum, not a little.

[*To be continued.*]

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Visconti. Iconographie Romaine. Milan, 1818.

**NOTES AND QUERIES.**

LAWRENCE, KANSAS, April 23, 1884.

Professor E. S. SHUMWAY.

DEAR SIR: You asked me some time ago to send you a class-exercise. I send you the inclosed<sup>1</sup> almost exactly as it occurred to-day in my Freshman class.

At the beginning of the year, when reading "De Amicitia," I gave the same class every day an exercise precisely like the first one in the February number of LATINE. I have kept up the practice nearly every day since, and now find considerable improvement in every member of the class. Of course, not all show equal facility in the work, but all evince considerable interest in it. It is the best method for arousing and maintaining an interest in a class I have ever tried or heard of. It will keep alert even the dull members. I have tried it now for about ten years, and have no desire to return or turn to any other plan.

With kindest wishes for the continued success of LATINE,

I am, yours, most truly,

D. H. ROBINSON.

**BOOKS RECEIVED.**

ELDRIDGE & BRO. (Philadelphia). Cicero's Select Orations, Cicero De Senectute et De Amicitia, Cicero De Officiis, Cicero De Oratore, Cicero Tusculan Disputations; Horace, Odes, Satires, and Epistles; Terence, Andria et Adelphoe; Juvenal, Tacitus, Livy, Sallust, Nepos, Ovid.

GINN, HEATH & Co. (Boston). Cicero De Senectute, Cicero De Natura Deorum, Selections from Latin Poets, Tacitus, Germania and Agricola, Sallust's Catilina, Ovid, Halsey's Etymology, Shumway's Latin Synonyms, Whiston's Six Weeks' Preparation for reading Caesar, Tetlow's Latin Lessons, Leighton's Latin Lessons, Latin Method, Analysis of the Latin Verb, Essential Uses of the Moods, Latin Composition, Preble and Parker's Latin Writing, Tomlinson's Manual for the Study of Latin Grammar.

S. C. GRIGGS & Co. (Chicago). Jones's Latin Lessons, Latin Composition.

A. S. BARNES & Co. (New York). Seiring's Vergil, Latin Pronunciation.

<sup>1</sup> Colloquium on the ode of Horace in this number.

UNIVERSITY PUBLISHING Co. (New York). Gildersleeve's Latin Primer, Fifth Book of Caesar, Perrin's Caesar's Civil War.

JOHN ALLYN (Boston). Pliny's Letters, Juvenal, Horace, Plautus Mostellaria, Latin Selections, Cicero De Senectute et De Amicitia, Tacitus, Bennett's Latin Writer, Abbott's Latin Prose.

HOUGHTON, MIFFLIN & Co. (Boston). Andrews and Stoddard's Latin Series.

J. W. SCHERMERHORN & Co. (New York). Fischer's Latin Reader and Grammar.

LITTLE, BROWN & Co. (Boston). De Senectute, translated by Andrew P. Peabody; De Officis, translated by Andrew P. Peabody.

*ARGUMENTS ON THE SIDE OF CLASSICAL STUDIES. [Concluded.]*

In the "North American Review," February, 1884 (CXXXIX, 151-163), is an article by A. F. West, entitled, "Must the Classics go?"

[See, also, for a re-examination of the question in connection with Mr. Arnold's address, two papers in the "Providence Journal" of December 1 and December 26, 1883, respectively, by Professors Lincoln and Williams, of Brown University; also December 13 of the same journal. For still further discussion of the matter from both sides, see the correspondence in "The Nation" of the following dates: August 30, September 8, 13, 20, 27, and October 11, 1883. In the issues of September 13 and October 11, the interesting question of the preference of "the best pupils" for the classical course is discussed.]

*RECOMMENDATIONS OF VARIOUS MODIFICATIONS OF THE PRESENT SYSTEM OF STUDY.*

In 1836, Professor Whewell, of the University of Cambridge, in a pamphlet "On the Principles of English University Education," etc., called in question the effectiveness of the studies at that university.

In the same year, John Stuart Mill, in an article in the "London and Westminster Review," April, 1836 (reprinted as "Civilization," in his "Dissertations and Discussions," American edition, I, 186-236), in noticing the statements of Whewell and Sir William Hamilton, declared, "The youth of England are not educated"; and later, in the same article, that "the very corner-stone of an education intended to form great minds must be the recognition of the principle that the object is to call forth the greatest possible quantity of intellectual power."—Pp. 225, 227.

In 1842, President Francis Wayland, of Brown University, in his volume entitled "Thoughts on the Present Collegiate System in the United States," drew attention to certain modifications necessary in this country.

In 1867, Professor John Robert Seeley, of the University of Oxford, delivered an address on "English in Schools," in which he touched incidentally, but very forcibly, on the place of Latin and Greek in schools.

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